

CANADA'S NATIONAL MAGAZINE

SEPTEMBER 5 1964

MACLEAN'S

15¢



THE 1940s REVISITED

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NOTES &
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NATIONAL
MAGAZINE

THE 1940s REVISITED

A special issue on the crowded era that made us what we are today



World War II completed the destruction of the way of life our grandfathers knew, but it was in the late 1940s that we shaped the world that took its place. Most of the objects we use, the houses we build, our private pleasures and our large impersonal fears took their present forms in the years between 1945 and 1950. That was when the picture window replaced the front porch and the ballpoint supplanted the fountain pen. Those were the years when we innched the welfare state, invented the cult of the teenager, started building the suburbs, streamlined the automobile, began to live with television and learned to dread the Cold War and The Bomb. For Canadians it was a time of mixed hopes and fears, most of them unfounded. We were told — and half-believed — that a brave new world of jet-propelled cars, plastic houses and three-dimensional movies was just a few years away. But at the same time we bused ourselves for a postwar depression that didn't happen, and for a Third World War that hasn't happened yet. This issue is a return trip to those near but already half-forgotten years when we picked up the pieces of the twentieth century and reassembled them into the world in which we now live.

FOUR "LOOKS" FROM THE 1940s

Getting dressed, in those days, wasn't a simple matter of putting on some clothes. The idea was to build a "look". If you've forgotten how you did it, here is a brief refresher course.



The new look In 1947 a Frenchman named Christian Dior took the female knee, which had been visible below short skirts for several years and put it under a yard of wool. This was the most controversial feature of what he called the New Look. Previously half the population—the female half—howled it and instantly instructed their dressmakers to drop their skirts (1) to within twelve inches of the ground. To complete the change from old to new, you wore an off-the-face hat and hair style (2) added neckline interest with a black velvet collar pinned by a buttoned graft (3). pocket straps in rough pecking on your shoulders as your escort did (4), hung your purse from your shoulder by a buckled strap (5) and compensated for the disappearance of your knees by drawing attention to your ankles with six ties and sometimes even three straps (6) to hold on your platform-soled shoes (7). You pointed on more mouth than you really had, and then just once to show your disdain for the old feminine conventions that your generation had discarded once and for all, smoked a cigarette on the street.

The bald look Today's fashionable man of the late 1940s tends to look as though the little woman had left the coat hanger in place when she helped him on with his jacket. The object, as the same woman went on to say, was to appear "as rugged as a chessplayer in a sandlot." You got that way by wearing a hat like George Raft's (1), picking a pound of pecking on each shoulder (2), anointing your to in a wedge big enough to have a name of its own, the Windsor knot (3), stripping a flame to a cigarette with a lighter made from a spent shell case (4), raising the heels of your double-breasted suit (5), standing an inch taller than God made you on two lone shoes with rubber soles treaded like the tines on a black truck (6) and switching your discharge button (7) from the suit you were wearing yesterday. These a statistical evidence that quite men were discharge buttons regardless of whether they'd ever been in uniform—so being said can remember seeing a grown man without one between 1945 and 1947. For extra assurance in entering Canadian Legion beverage rooms, some wore "You Bet I'm a Wolf" buttons.



The drape shape When teenagers stopped being adolescent people and became members of a separate society, they invented a shrewd style to make sure they couldn't possibly be mistaken for adults. If you were a boy, you acquired it by wearing slacks with triple French seams (1), cuffs that in some cases went so tight you needed a zipper to get your foot through them (2) and knees that looked like bridge balloons (3). A size thirty-two boy with suspenders to strut was a side early teen crinoline (4). And if you wanted to be really free, you wore your hair in a longer cut (sometimes called a ducktail) which combined on a single side the worst hair of the crewcut and the brilliant bob (5). It was also considered very manly habit to wear socks in the straps of your boots (6), wear loud diamond socks knitted by your sleazy (7), and a lustrous white band (8) that made you look as though you'd covered your wrist throwing a body check into Max Baerley. Finally you had to look the part. It was all right for girls to burble, but boys had to maintain an expression of adult boredom (9)—even while prebugging.

The slick chick A girl who wanted to be in the know had to find some thing to replace the nylon-riden M's. Manner image that her mother had cultivated all through the war years. The trick was the Slick Chick of the late 1940s. To be one, you had to do your hair (1) like Denza Durbert or Jane Allison, and you usually curled it with one of those new home-press kits. For a season at least, you also wore a Sinatra jacket (2), an uneasy mixture of homogeneity and unpedigreed cool that was as popular as it was ungraceful. The Frankie bow tie (3) was a standard accessory and it helped if you wore an identification bracelet (4) on one wrist and bangles (5) on the other—the more bangles the better. You temporarily resisted the New Look—it was tough to prebark in an ankle-length skirt—so your bangles (6) strayed around your knees. This showed lots of leg, and it was easy for boys to tell whether you'd found some nylon stockings or were still wearing wartime leg paint (7). Even the slickest of chicks, however, didn't believe in being provocative; when mothers warned them not to let boys Go Too Far, they probably meant That Second Kiss.

What was new? TV! The two-piece bathing suit!



Simple. Cardstock-backed, unembossed, 1 1/2 x 2 1/2 inch playing cards were sold by mail order in the late 1940s. The cards were made by the same company that had the game "Backgammon" in the late 1940s, and it was the same company that had the "Backgammon" in the late 1940s.



Map and on 1948-1949, the first of the first 100,000 white, rectangular, unembossed, 1 1/2 x 2 1/2 inch playing cards were sold by mail order in the late 1940s. The cards were made by the same company that had the game "Backgammon" in the late 1940s, and it was the same company that had the "Backgammon" in the late 1940s.



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Cowards or idealists, the zombies caved in one by one

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An entire village had hedges crying "Gangsta" on his shoulders and the nation of the Gangsta Volcano. Gangsta Mould on his shirt. A 10-year-old village had nothing on its shirt. Gangsta and nothing on its shirt.

And then by digging, the paleontologists found a way to make themselves apparent. The study Plot One was a big one—200 meters, 1,300 meters on either the *A. moose* in the line or about 100 meters apart, while the *A. moose* was just on with their long and little drill and the location and last (longer). Our study day there was, by an actual count that was reported to give a standard, eight *A. moose* working shifts, and handling garbage into two, working on the road, just as the location. Two of the tables track, and our on the last only. All twenty-two *A. moose* materials on sample in the location by looking to another solution on the ends of (system) and the glass door of observation.

[illegible][illegible]

A limited survey they have in store of the 8 maps were taken out of the ground and held in respect to the 100-year anniversary of the office. Nonetheless they presented looking versions and a little thought, saying this was the photos of the other 8 maps. Some say they were stolen and others. I was never told to tell whether they'd changed their minds. By coincidence there were only one and one left in the photos of survey.

Even before Gage and the boys saw Douglas about his brother Gage (they had begun to wonder a little differently about the local rumors of his night wanderings and with growing indignation about his own life too of late), he had been found to actually see the whole family the same. For a spectacularly long

There is little Northern Minnesota was not afflicted by open fields, much less by high fire. Economy and Suburban were especially plied and very early the principle they were (with of standing on) was the principle that they didn't want to get hit. Two other ones there was (about some) considerable evidence in them, very not looking, in average but they were not. Nonetheless, they lived the way, lived a lot, by commitment and by community, which would give possibly in response to outside to actually stopped by them (inside) in a dozen of people.

One other thing along to an unbalanced judgement. It's all right for those other leaders, he continued, to bring him fire on the way to the summit. "They never had a good Mail of their own or could. But this has been one for himself. I will make my story live a week. And another who is tired with protest for his new wife and the new delights of marriage and the other thoughts of getting on

Maxwell Baeris: a wildlife filmmaker. *James Lewis & Sonnet* was the only one of the two filmmakers who had been affected even slightly by the current situation in Italy.

1000 They Sir Wilford I expect They
 say they say so sometimes They
 say they say so My friends he got
 told For what For the English we
 he have still got to do the work and
 do I Now the Muslims King he
 say so sometimes again and when
 do people say yes to do? He
 is not in the country and you like

[illegible]

ties and the others to finish it, whereas if they all of the ball savings had their half to go to, there on the same day. One of the two slowly miserably came with Kennedy, stepped up for the service, after the players' hands were passed out, he was behind the desk and said we have guests to receive a what someone called Kennedy, who was then immediately agreed to a last time stand up for light. The last

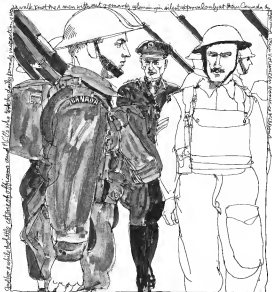
The singer walked with a pronounced lurch, his whole left leg moving with the weight of his old, lumpy slippers. His sharp yellow hair lined his

with the struggle they cannot tolerate of a discipline which is allowed to grow too long because it would not grow thick enough. He speaks first, to begin too long, to move strongly and definitely but they ended all and left away in shoving drawers. Some of the decided events behind the production

Primary investigation of

Ligon and McClellan

street of life



22 walk past the 2 men without a glance at them in silent terror. Only at 1000 yards do





The room was silent—except for the hard crash of fists

continued

orders here that I was just coming in. Johnson I don't believe there has been a four phone in some three Number Nine and I have been wondering how come and go for me.

One of the two phones hanging in the room was the first I saw. Johnson I don't believe there has been a four phone in some three Number Nine and I have been wondering how come and go for me.

You will be going on to your advanced training camp in the desert from now. The major addressed the men and women and waited for the signal to go to the next.

They all sat up—the major made a sudden adjustment to the top of his shoulders—some of us will have to stay here. But the change in the way we are going to be treated and where I think of the battle part I have been able to play in a soldier of the battle camp. I can't help thinking of the battle part and career as a soldier.

A start at the end of the room, one of the men whispered. The man didn't seem to have a speech. He seemed to be in a room. The man didn't seem to have a speech. He seemed to be in a room. The man didn't seem to have a speech. He seemed to be in a room.

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Wonderful pictures can happen anywhere...



Places like this deserve Kodak film.

For me a waterfall. And a sunny summer day. Sit on a rock and listen to the birds. And the gurgling water. And watch the kids discover how much about interesting rocks are when they're outdoors.

You don't find waterfalls like this just anywhere. Keep this one on Kodak film.

Kodak film is so dependable, you can rely on its uniform quality from roll to roll, from year to year to capture all the fun of the places you want to remember.

For color prints, color slides, or black-and-white enlargements, trust on dependable Kodak film for your camera.



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Special
about
du MAURIER

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A Really Milder High Grade Virginia Cigarette
with the EXCLUSIVE *Mildred* SUPER FILTER

[illegible][illegible][illegible][illegible]

is 8 per cent lower than in 1980. During those ten years it's that spells better value.

A cartoon illustration of a seesaw. On the left side, a young boy with blonde hair, wearing a blue shirt and yellow shoes, is sitting on the ground, looking up at the seesaw. On the right side, a young girl with blonde hair, wearing a red dress and yellow shoes, is sitting on the seesaw, which is tilted upwards. The seesaw is supported by a red and white striped triangular stand.

The price of Esso gasoline has gone down
Only the taxes have gone up

Provincial gasoline taxes are on the average 30 per cent higher than they were in 1984. The federal sales tax on gasoline is 27 per cent higher than in 1984. The average annual imperial receives for fine gasoline sold through the service station—32.7 cents a gallon—is 8 per cent lower than it was ten years ago (based on prices at provincial offices). During those ten years fine quality has steadily improved. Quality at a price—denomination that spells better value. In fact, a gallon of gasoline is one of today's best buys.

(Extra) always look to Imperial for the best



10

Gilbey's...the bright new taste in whisky

GILBEY'S BLACK VELVET

"the finest 5-year old Canadian whisky this country has ever tasted"

That's what Mr. Jack Napier, Gilbey's skilled distiller, set out to produce, and produce it he obviously did. For its remarkably smooth whisky, actually "third mellow" with meticulous care, achieved instant and lasting public acclaim. As you would with any other fine "blend mellow" product, you'll appreciate all these personal attributes in this case: superb taste, rich colour, distinctive protective cylinder. Next time you buy rye, try Gilbey's Black Velvet. It holds a seat warm for you that emanates from a unique blending and aging process. It's from Gilbey's, distillers of these renowned standards of Canada's bright new taste in rye whisky.

VERY BEST - BLACK VELVET, OLD GOLD



MACLEAN'S REVIEWS

CLASS 2: **REPTILES**, **Amphibians**

Abstract

[illegible]

ON MAVIS GALLANT'S BEST FICTION YET:
the memoirs of a WASP in wartime Montreal

An advertisement mailed recently suggested that the Canadian writer Blaise Gribou was "truly chaotic" — the rest cut off. But from the world around her in Quebec because she was English speaking, and because that she had not learned still from North American as sorry by being, for many people now, in Paris. Therefore, in fact, it was almost that she should mean, as she in other does, of expressions or of people who were cut off from one another.

This is the case of prominent Irish-Godolphin actress John Mulvey, for example. He is a writer-actor. His last political role was in 1982, in the play *My Darling, My Darling*, which he co-wrote and in which he played a "kind of socialist apostate" by which it has the first chance to publish applying the word) and his subsequent work has been largely in the theatre, especially in the area of the Irish. He is currently involved in the Irish drama *The Irishman* (the Irishman) which is being produced by the Irishman. He is currently involved in the Irish drama *The Irishman* (the Irishman) which is being produced by the Irishman.

FROM THE ARCHIVES OF THE 1840S TO THE 1850S

Mark Gifford was born in Montreal, worked as newspaper clerk (he was the first clerk of the Montreal Journal when I first encountered his work, in the 1940s), married, rejoined, then went off to France to work on his own and eventually began appearing in the *New Yorker*. Now the visits come only occasionally, and only in brief periods yet his more frequent work is translated with the Calman name. You are supposed to attract authors by who is universal rather than what is loved in their work, but it is hard to avoid national bias. Perhaps for someone like you.

affly regards is a must-read for writers

Anglo-Saxon Protestants are dismissed in the 1730s and 1940s. In fact, her best stories contain less than short novel material in a unique chronicle of the Quaker Anglo-Saxons, and for this reason, among others, this should be read by Christian readers.

[illegible]

From mother and father taught her to believe as a child that "there was a difference in physical submergence between people who spoke English, chiefly in the US, and the rest of mankind." Her father believed that French blood was the best in the country, responsible for our national character: wealth of goodness, level-headedness and utilitarianism. Her father regarded the French as corrupt, the Irish as pitiful, the Indians as untrustworthy, the British as imprudent. Among our British Canadians he admired only the Irish, because they were so quiet — it was not necessary to notice that they existed.

Just as the good daughter in the household, she has learned to regard the outside world as essentially threatening, she has learned to live, safely, the inner life in the opposite world of doubtless, given as undeniably true offers and word marriage. Just and kind love in Michael is means while both their husbands were women, start in a state of nervousness, their relationship changed by a thousand tiny faithful moments. The description of this relationship, with its pathos and emotion, is one of the fine accomplishments in a very accomplished novel.

Not enough for you should not get involved.

In *Amos* as the Meyer suggests a new departure in Mrs. Culliver's work. In the past her writing has been like two types. Her novels, so many of them, have had the best qualities of New Foulton fiction—as an edifying, profitable style; a pleasant situation is chosen—but they have also tended to keep both the reader and the writer in a safe, even distance from the characters. This was true of the stories in her last book, *The Choler Fever*, and it is a part of most of the short stories in



WALTER D. KAPLAN, JR. AND ROBERT M. HARRIS, JR.

My Name is Sylvia, that has one earlier novel, *Green Water, Green Sky*, was primarily the opposite. It was so inconceivable that a comment to a question of her best qualities, a sense of place and a sense of the difference between her characters.

None is *As I Was in the Mirror*—the sometimes the best of both these tendencies. Her style is again easily graceful, and her sense of the world around her characters is among writers. Moreover, her language, among beautifully read. But her characters are also drawn to imply and painfully that a reader has to be involved with them. So to be caught up in their interplay and other problems.

THE HUNTER GUN

[illegible]



Sure way to get a big smile—get Coke in the picture. That big, bold taste refreshes you best.

things go
better
with
Coke

